GAUDY--tshos lakmo bright coloured. Ladákis approve highly of bright colours therefore our "gaudy" corresponds with their "bright". 100

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GIPSY-- khamba or khampa. No gipsies are found among Ladákis, who are a very well-to-do people. Wandering beggars come from the Lhása Province of "Kham," hence possibly the word "khamba." 735 568

[53]GOD--konjok is the general term, but it is hard to say what the Ladákis understand the word to mean, for according to European ideas they have no God. They have a kind of Trinity which they call the "Konjóksum" or "Konjok sumbo." It is made up as follows:--(1) sangiás (sangeys) konjók, i.e., Buddha the emblem of intelligence, and the head of the Buddhist faith and priesthood (2) chhos konjok, i.e., the religion deity; (3) gendun konjok, i.e., the priestly deity. From this it seems that the Ladákis have no God, and that they worship a Trinity representing--(1) Buddha; (2) priests of the religion of Buddha. Ordinary Ladákis have no idea of anything before and apart from Buddha, and they never trouble their heads about the Laws of Nature, and the Causer of Causes. They think that the world goes on in a never ending round of "kalpas" or periods, each of which has its own Buddha, and each of which is terminated by the destruction of the world by fire, as a punishment for the sins of mankind. After that, a fresh "kalpas" commences, and so on. 779 776 822

They cannot give any information as to their belief regarding the length of a "kalpas;" but they say that long long ago the age of man extended up to 800 years, that since then his life time has gradually been shortened, till now, his age rarely extends beyond 80 years, that the present is the last of the life shortening "kalpas," and that after the end of this "kalpas," man's life time will gradually be lengthened to its former limits.

In addition to the "konjoksum," the Ladákis have endless minor deities;"Hla" or more correctly "Lha" is the general term for a fairy, spirit, or deity; rgiachhen is Indra; tshángspa is Brahma; khiápjook is Vishuoo; wángchhook is Iswara; and dodhla is Cupid, in the evil sense of the God of lust. 776 779

Other minor gods are sa i hla the earth god, ree i hla the mountain

[93]LINEAGE--roospa or riks. 613

LINEAL MEASURE--The lineal measures of Ladák, which are exceedingly rough, are as follows:-- 804

1 sor - 1 finger breadth ... ... = about 1/4 inch.
1 lakpa - 5 fingers breadth ... ... = " 4 inches.
1 peetho - distance of span, with thumb and forefinger ... ... = " 8 "
1 thógang - full span, with thumb and little finger ... ... = " 10 "
1 skanggang - distance from elbow to knuckle = " 14 "
1 thoogang - distance from elbow to tip of fingers " 18 "
1 domgang - distance from finger tip to finger tip with the arms held out straight from the sides ... ... = " 6 feet.
1 giangtak - as far as the human voice can be heard ... ... = " 300 yards.
1 migthong - as far as a man can be seen with the naked eye. In the clear air of Ladák this would ... ... = " 2 miles.
1 lamphet or "half a day's journey," also called zanlam or tshallam or "the breakfasting distance ... ... = " 6 miles.
ngeemáchik or ngeenlamchik or "a day's journey" = " 12 "
For further information see under heading "Mile."

LIVID--rdong nakpo gioor ches. If a Ladáki means to say that a person changed colour in any way, owing to fear or shame, or any other unpleasant sensation, he would say his face turned black. But if the change of colour was [94] attributable to any pleasant sensation, he would say his face turned white. 152 822

LOAN--skinba or skinbo or respectfully karkeen; a loan either of money, grain, etc., and on which no interest is charged. Bulon, a loan of any sort, on which interest is charged. Yártey, a loan, when the identical article lent is to be returned. 426

LOCKET--kabzóma. The rectangular, box-like, locket, made of silver or copper, and worn by Ladákis suspended from a necklace or string round the neck. It usually contains musk or religious charms. 301 788

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without water; therefore they are in friendly relation to each other; iron, on the other hand, is the bitter enemy of wood, for the iron axe cuts down the tree and splits the wood.

The week is calculated according to the Aryan system which the Indian priests and astrologists brought to Tibet along with Buddhism. In accordance with this, the seven days are named after the seven planets of ancient astronomy which, as is well-known, counts the sun and the moon among the planets. Thus arose the names "planet sun" (gza nyi-ma) for Sunday; "planet moon" (gza lda-ba) for Monday; "planet red-eye" (gza mig-dmar; red-eye because of the red light of Mars) for Tuesday; "planet Mercury" (gza lhag-pa) for Wednesday; "planet Jupiter" (gza p'ur-bu) for Thursday; "planet Venus" (gza pa-sans) for Friday; "planet Saturn" (gza spen-pa) for Saturday. These designations, therefore, correspond to those of the Romans, the French, and others. As among the Romans, seven signs for the seven days of the week have also been introduced among the Tibetans: a circle for Sunday, a moon sickle for Monday, a (red) eye for Tuesday, a hand for Wednesday, a dagger for Thursday (compare the thunder bolt of Jupiter and of Indra, the hammer of Donar), a ribbon with one end pointing to the right for Friday, and a bundle (like staffs?) for Saturday. Like the years of the twelve-year cycle, each day of the week is connected with one of the five elements and through this it receives its color and its character: Sunday and Tuesday are connected with fire; in accordance with this they are red, "angry" days, on which one should beware of undertaking anything of importance; Monday and Wednesday are blue, by their connection with water; "blue" Monday, like "white" Thursday (air) are equally days of good fortune auguring success for all undertakings; "blue" Wednesday and "yellow" Saturday (earth) are only good for receiving (payments of wages, gifts, and the like), but not for giving and paying out money, a "weighty" reason for debtors to neglect paying their debts; "yellow" Friday (earth) is neutral, neither a good day nor a bad one.

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The day is divided into 12 sections (k'yim, rag-pa) each of which correspond to two of our hours.

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1 k'yim (rag-pa) has 5 ĉu-t'sod with 24 minutes each;
1 ĉu-t'sod has 60 ĉu-sran (2/5 minute = 24 seconds)

13: Heber and Heber D-3 (1914-25) 1926 AJ4 W. Tibetans AJ4

notice prayer-flags and *chortens*. Here there is a huge stone set up on end, on which has been engraven one large "Om ma-ni," and we might delay a few moments to examine it, especially the first and last syllables. The first one "OVA" consists of three signs, representing again the Trinity of Lamaism. Its chief letter is the capital "A" which stands for god. It should be written in white, as this is the colour of the gods. The whole is surmounted by a circle. Does the yellow cap lama desire to make his mind a perfect blank, he places this mystical symbol before his mind's eye, meditates first on the "A," then on the "V" which surmounts this, and finally it travels round and round the mystic circle losing itself in *Stongpa nid*, the idea being that by these means the activity of the brain can be stilled and the spirit become at one with the Infinite. The last syllable in the Mantra, *Hung*, is supposed to stand for the Demon world, and therefore it is not surprising that the red sect lamas, who represent most closely the old *Bon chos* with its demonology, should use this in a similar manner for their meditation. The colour of this symbol is blue. This mark sometimes ends as *hung* and sometimes as *hum*, and there seems to be a real difference, for a Buddhist friend has assured me that, whilst *hung* is connected with evil influences, *hum* produces only the good.

We raise our eyes and see an enormous *chorten*, the largest in Ladak, another mystical edifice allowing several explanations. These *chortens* are of eight different shapes, but of the most common form there are many sizes, ranging from small pocket editions, vulgarly called "potted lamas" for they are said to be made with the ashes of deceased monks, to structures larger than houses. From below upwards there is first a large square base, which is called the throne, on whole sides are painted figures of animals or holy eyes from which the throne derives its name, such as a Peacock or a Lion Throne. From this there rise five square steps, the lowest of which represents the holy carpet, for each lama sits

human beings. This disease is called Klu-nad among the Tibetans, and among the Indians Nagaroga (a disease caused by the nymphs). The disease is ascribed to the nymphs because leprosy at first looks like snow. The passage cited from the chronicle of Ladakh seems to indicate that instead of one prince of Nagas, they conceived of two who lived in the Manasarowar Lake. This duality may be derived from the Indians. /11/ The Tibetans seem to have severed the adjective Zil-chen, "the radiant," from the name Ma-dros-zil-chen, and to have created a new divinity with it.

In the case of this king of the Nagas, Ma-dros or ljogs-po, it should also be mentioned that he recedes into the background as an active deity as much as does the king of heaven and the goddess of the earth. He no longer goes out to rape the earth goddess. Rather, he has left this to younger persons, in particular to the king of Hor (Mongolia and Turkestan, countries to the north of Western Tibet). Winter is the time when the water masses, in the form of ice and snow, put the earth in their bondage, and winter's power penetrates from the north. In the Kesar saga we read that Kesar after his wedding goes off to the north in order to do battle against the Giant of the North, and that during this time King Gur-dkar (that is, "White Tent") of Hor rapes aBru-gu-ma. For many passages of the Kesar saga it appears that the Naga king was a divinity for human beings, and that, even though a third-class divinity, he received the same hommage accorded the god of heaven and the goddess of earth. From this ethically impeccable figure, however, there soon developed a new figure which embodied the evil principle. We shall speak later of this "devil" bDud.

Ancient representations of the Tibetan Klu, in particular of the king, have not yet been found. From the Kesar saga (Spring Myth, VII, 27-30)[1] we see that King ljogs-po rides a horse called Klu-rta-snon-chun, "little blue nymph horse." In the dream song (Shel-li-bu-zhun, Paladins, III)[1] we read that the king carries something in his mouth which at first glance looks like a black sheep. Later it turns out that the presumed sheep is actually a lotus flower.

The Colors of the Three Realms. The most original color system is apparently to be found in a version of the Kesar saga of the village of Sheh (Shel) as it is written down in the Spring and Winter Myths. There we frequently hear of three altars erected in honor of the deities of the realms of the world, which have white, red, and blue for their colors (1). According to this system, sTan-lha, the realm

1. Spring Myth, IV, 20-26; VII, 22, 30; IX, 1.

Winter Myth, II, 21-23.

773 822 of the "upper gods," is of a white color, probably because of the light which predominates there. Bar-btsan, the realm of earth, is red. This is probably connected with the reddish color of the ground. In other countries there are also connections between the concepts red, earth, and man. As a byword for the earth we find often in the wedding songs the word gro-mo, which means "grayish red."

Yog-klu, the realm of the "lower nymphs," is blue. The Tibetan lakes are famous for their deep-blue color.

In the Lower Ladakhi Version of the Kesar saga, the color system appears somewhat different. Here we find the following: sTan-lha is white, Bar-btsan is red, and Yog-klu is black (2). The

2. Lower Ladakhi Version, pp. 37, 86, 288, etc.

practice of making blue and black synonymous has also been observed elsewhere among primitive peoples.

In the Mongolian version of the Kesar saga we find the color system even further advanced, perhaps on the basis of certain literary Tibetan forms of the saga. Here sTan-lha has the color white; Bar-btsan is yellow; and Yog-klu is black (3). The trans-

3. Bogda gesser khan, pp. 163, etc.; p. 201.

formation of the color red into yellow is probably to be attributed to the reformation of Lamaism by Tson-kha-pa. One day, as I was standing in front of three chorten of white, yellow, and blue, and as I was speaking about these with the Kardar of Lower Ladakh, an educated Tibetan, this man told me that this group of chorten were of the right colors. He called wrong all groups painted red, white, and blue, /12/ which occurs much more frequently. He had arrived at this judgement in his capacity as a disciple of the teachings of Tson-kha-pa. As in this case of the garment of the lamas, he also wanted to see the color red replaced by yellow in the case of the chorten. Now, however, it seems probable to me that the colors white, red, and blue represent the oldest color system of the Tibetans with respect to the three realms of the world.

[See pp. 1-8, Cat. 116 for references --Analyst]

The Divinities of the Four Points of the Compass

Particularly in the wedding songs we find that the deities of the four points of the compass play an important role. Yet even on other occasions they sometimes become prominent. In some songs we find the Lokapalas, just as they are familiar to us from India even though they appear under Tibetan names. This is not to be wondered at if we remind ourselves that, after all, even Indra had been accepted by the Tibetans. We must try, with the aid of the songs, to become acquainted with the original songs of the Tibetans dealing with this matter. First of all, we should recall the songs that celebrate the points of the compass as bestowers of great gifts. In wedding songs X and XIII[1] it is stated that the East gives us the sun, but also the moon and the stars. The South provides grain and, with it, great wealth, even gold. From the West come the medicines, astronomy flourishes there too--because of the use of the Chinese diagrams, and also the art of prophecy. The North is praised for the gifts of the colors and of salt. Kesar's war (No. X)[1] is also supposed to take place there.

In the preceding pages something has already been said about color. A color system was now connected with the points of the compass, in such a way, in fact, that birds as well as eggs of a certain color were accommodated there. In wedding songs Nos. XV, XXXIX, and XLI,[1] we read that in the East a white bird and a white egg are to be found. In No. XV[1] the bird of the East is designated as Bya-rgyal-rgod-po, "wild king of the birds." In the South lives a yellow bird, and a golden egg is also to be found there. The bird of the West is red, and the egg which exists there is called coral-red. The bird of the North is sometimes black, sometimes of a turquoise blue color. Sometimes it is a raven and sometimes a peacock. The egg is turquoise blue or iron black.

In wedding song No. XXXIX[1] we are now also introduced to persons, perhaps deities of a sort, who live in the various points of the compass. In the East, Sa-gon-bdag-po, the "owner of the earth," the king; probably Kesar as ruler of the earth. In the South, it is mThsan-ldan-bla-ma, "famous priest," an unknown figure; in the West, U-rgyan-padma-Padmasambhava, and in the North, mGar-mkhan-A-nag, the smith a-nag, and aBrug-u-ma, probably his daughter. If this system is not completely original, the one in song No. XXXVIII[2] is even less so. Here the points of the compass

[1] [See pp. 1–9, cat. 116 for references -- Analyst]

points of the compass. Their names are the following: 776

1. rDo-rje-sems-dpa (Vajrasatva) . . . . . East 821
2. Rin-chen-byun-ldan (Ratnasambhava) . . . South
3. sNan-ba-mtha-yas (Amitabha) . . . . . West
4. Don-yod-grub-pa (Amoghasiddha) . . . . North.

Even the Indian Lokapala have connections with certain colors, 821
and it is now of some importance to establish how the Indic system 822
is related to the color system of the wedding songs, as it has been 171
described so far. In order to clarify the situation, I shall recapitulate the latter:

1. East . . . . . white.
2. South . . . . . yellow (gold).
3. West . . . . . red (once, No. XV, turquoise).
4. North . . . . . black (or blue).

The Indic Lokapalas are represented in Lamaism with the following skin colors:

1. Dhritarashta . . . . East . . . . . white.
2. Virudhaka . . . . . South . . . . blue.
3. Virupaksha . . . . . West . . . . . red.
4. Vaisravana (Kubera). North . . . . . yellowish gold.

We see that, except for white in the East, and red in the West, the two systems have no connection with each other. The Indic Lokapalas constitute an extrinsic element in the field of the popular religion of the Tibetans.

/14/ Things have advanced a little further, on the other hand, in 776
the case of the Dhyanibuddhas. In wedding song No. XLII[1] these have 821
been related to colors, and in this case it appears that the ancient 822
Tibetan system has penetrated almost in its entirety. In this song the following colors are named:

1. rDo-rje-sems-dpa . . . East . . . . white.
2. Rin-chen-byun-ldan . . South . . . yellow.
3. sNan-ba-mtha-yas . . . West . . . . blue.
4. Don-yod-grub-pa . . . North . . . . black.

To summarize, we may say that it appears from these old songs that the Tibetans had deities for the four points of the compass; further, that they first conceived of them in the form of birds and later apparently in human shape, and associated them with certain colors, originally, probably, white, yellow, red, and blue. In later times the names of Indic deities belonging to the points of the compass penetrated into the Tibetan system.

1 [See pp. 1-8, category 776 for references --Analyst]

The Tree of the World and the Old Order of Prayer

773 824 The tree of the world is frequently mentioned in the old songs. It is mentioned in greatest detail in No. VIIb[1] of the wedding songs. There its name is given as rGya-lcan, "great meadow," or rGyal-lcan, "king's meadow." In song No. XXXVI[1] it is named Shin-sde-rgyal, "king of the tree species," and in song No. XXXVII[1] the Indic name Jambuvriksha, "tree of Jambudvipa" is mentioned. In song No. VIIb[1] it is said, first of all, of this tree that it has three tops (rtse-mo-gsum). This is to be understood as signifying that the tree grows through all three worlds, the land of the nymphs, the land of human beings, and the land of the gods. In each of these three realms it appears as an independent tree, which touches with its top the roof of the world concerned. According to the same song, this tree has six branches. Seen from the land of human beings, this is to be understood as follows: A branch extends to each of the four points of the compass, a further branch (actually the main trunk) grows upward from the center of the earth, and another branch (actually the root) stretches downward from the center of the earth.

Song No. XXXIXa[1] confirms the fact that I have interpreted song No. VIIb correctly. In song No. XXXIXa[1] it is stated of the tree of the world that it has five tops or branches on one root. These are covered with nests and eggs, as was said of the previous tree. Since in this song the root is not counted as a branch, only five branches remain. In the same song it is also made clear that by the four branches the lines of the compass card are to be understood, while the eggs indicate the colors of the four points of the compass.

As we have seen, it is possible to think of five branches and eggs, in the case of the world tree, or, likewise, of six branches and with eggs. A seventh place may be considered, if not for the branches, at least for the nests, that is, the point in the center, from which all the branches proceed. This possibility has been carried out in wedding song No. XXXVI,[1] where we actually hear of seven birds who guard the seven eggs on the tree of the world.

773 822 Now, as far as the colors of the birds and the eggs are concerned, it must be admitted that, in view of the obscurity of the indications, it will scarcely be possible any longer to set up a definite system. This obscurity seems to have come about by the fact that nature hardly ever presented examples in which the colors of the birds'

[1] [See pp. 1-8, Category 116, for references --Analyst]

feathers and of the eggs corresponded. Where do we find red birds laying red eggs, /15/ or yellow birds laying yellow eggs? And while in song No. XLI[1] nature was easily ignored, and they placed a yellow bird on a yellow egg (No. XXXIX[1] in the South, in the West a red bird on a red egg, and so forth, they were more cautious in the case of song No. VIIb.[1] They accepted the color of the egg given in the song as binding, and then proceeded to look around in nature for birds that lay eggs of this particular color. They happened to know that the snow pheasant, which, after all, is of a pure white color, lays coral-red eggs, and therefore they placed it on the red egg of the branch concerned. To the white falcon is attributed an iron-colored egg, because its egg is supposed to resemble iron in nature, and so forth. The golden egg in this song is accorded to the bird Khyun, the sun bird, because the sun appears golden in color. However, it remains uncertain on which of the branches of the world tree we should place it, since it is impossible to determine which of the branches is to be considered the "first." 773 822

We can see from the songs about the tree of the world that in the thoughts of the ancient Tibetans there was a connection between the deities of the three worlds which lay on top of one another, and those of the four regions of heaven. They celebrated these gods in song not only in special groups consisting of the first three or the latter four, but they also composed songs in which all seven were celebrated together. Such a song is No. 1 of the wedding songs of Khalatse.[1] This song deals with an offering of incense. The smoke, it is said, rises upward, spreads out over the earth, sinks down, and moves to the four points of the compass in order to allay the anger of all these deities. 773 776 [782]

So long as the highest of the water spirits was still considered a beneficent deity, there were seven divinities who were invoked together in such songs. But as we have already said, the prince of the nymphs was excluded from the circle of the other gods as the devil. In this way the group of the six chief deities came into being, and we encounter this group in the Tag-ma-cig wedding song, No. X,[1] in which the blessings of the six places, heaven, earth, and the four points of the compass, are enumerated. It is peculiar that as the blessing of heaven rain is named in particular.

Here we notice the similarity with ancient Chinese mythology as it is reported in the Schu-king II, I, 6, "Emperor Schun brought a special offering, but employing the usual forms, to Schang-ti. He brought his offering to the six honorable ones (heaven, earth, and the four points of the compass). As was proper, he made an offering

[1] [See pp 1-9, category 116, for references -- Analyst]

585 X
539 X

4. When we came here from the northern country,
Vaisravana was king there in the North.
For the sake of their religion we may call his subjects and his servants white.
Their looks and their customs are good.
In the North there are all kinds of dyes,
If you wish to hear the news, ask them.
We, their friends, will now be silent!

The people:

Om, May things go well with you, and may you be accompanied by happiness and blessings!

Notes to IXa and b 1

585 X
539 X
776
822

Already appeared in the Indian Antiquary, 1901, as No. IX /actually No. IV. --Translator/ There the name of the king in the North was erroneously given as Virupaksha. The Tibetan text gives the names of these Lokapalas (guardians of the world), in their Tibetan form, as follows: 1. East, Yul-akhor-srun; 2. South, aPhags-skyed; 3. West, sPyan-mi /g/-bzan; 4. North, rNam-thos-sras. In its original form this song probably named birds instead of the great kings. The color white here symbolizes goodness, purity. Concerning the gifts of the various points of the compass, see the Introduction.

585 X
539 X

Xa. The people of the house say:

1. Rain comes down damp from above,
Is satisfied with its own falling,
Is busy with itself and silent.
You alone do we ask.

2. The meadow of turquoises deep
Sucks purity out of the soil,
Is busy with itself and silent.
You alone do we ask.

3. The umbrella of the throne, coming from the East,
Takes pains to cause the darkness to withdraw,

1 [See pp. 62-4, Cat. 116, --Analyst]